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UNLV Wind Orchestra

Thomas G. Leslie
University of Nevada, Las Vegas

Zane Douglass

Kenneth Froelich
University of Nevada, Las Vegas

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College of Fine Arts

presents

UNLV Wind Orchestra

Thomas G. Leslie, conductor

Zane S. Douglass, guest conductor

Kenneth D. Froelich, composer-in-residence

PROGRAM

Jack Stamp
(b. 1954)

Gavorkna Fanfare

Zane S. Douglass, guest conductor

Claude Debussy
(1862–1918)

Syrinx

Donald Malpass, flute

Kenneth Froelich
(b. 1977)

Small Messages

Commissioned by the UNLV Wind Orchestra, World Premiere

David Shaffer
(b. 1954)

Cincinnatus Fanfare

Dumitru Cernei, Micah Holt, Allison McSwain,
Phil Parsons, Kyle Overlay, Michael Weber, trumpets

Anthony LaBounty
(b. 1963)

Salmo della Rinascita

Diego Vega
(b. 1968)

Suite para Cuarteto de Maderas
Obertura

Carmella Cao, flute; Alexandra Gilroy, oboe;
Jenny Iles, clarinet; Brian Marsh, bassoon

Silvestre Revueltas
(1899–1940)

Ventanas

trans. by Zane Douglass

World Premiere Transcription

Thursday, February 28, 2013

7:30 p.m.

**Artemus W. Ham Concert Hall
Performing Arts Center
University of Nevada, Las Vegas**

Jack Stamp's *Gavorkna Fanfare* is a work that "exploits the idea of a fanfare for full wind band, rather than the traditional brass and percussion instrumentation. The opening pyramids lead to the melodic minor third cluster heard in original and inversion simultaneously. A polychoradal transition based on the upcoming "fugato" subject leads to a minimalist accompaniment to the 4-part counterpoint. The opening idea returns with a coda based on the melodic minor third." Composed for and dedicated to Eugene Corporan and the University of Cincinnati College – Conservatory of Music Wind Symphony. Notes from score, Kjos Music Company, 1991.

Claude Debussy composed *Syrinx* for solo flute in 1912 as a bit of incidental music for a play called *Psyché* by his friend Gabriel Mourey. *Syrinx* means "panpipes," an instrument made of reeds of different lengths, fastened in a row and blown across their ends. The instrument was associated in Greek mythology with the demi-god Pan, and in Mourey's play the flute solo accompanied the scene at the end where Pan dies. The piece was not published until 1927, nine years after Debussy's death. Debussy's rhythms are similarly subtle, and like his harmonies, they confound his listeners' expectations. The piece is in 3/4 throughout, but the variety of note values, the frequent fermatas and the written-in tempo changes make it impossible to hear a triple meter. Instead of the strong-weak-weak pattern typical of 3/4, we hear long-long-short patterns, sometimes contained within a single bar (m. 1), sometimes stretching over several bars (m. 6-8). Later on Debussy modifies this to long-long-long (m. 13, 15), long-short (m. 18, 19), and other combinations. In all cases Debussy's rhythms are based on length rather than on stress – i.e. on long-short rather than strong-weak. This corresponds to the rhythmic principles of French speech, which is differentiated by syllable length rather than syllable stress. Notes from http://www.sfcmlhistory.com/Laurance/MHL_204_EL/notes/Syrinxnote.pdf (accessed February 11, 2013).

Kenneth Froelich's *Small Messages* is inspired by Twitter, the social media news service known for its short 140 character news bites. There are obvious allusions to Twitter in the music, such as the length of the work (exactly 140 measures), as well as some more obscured references, such as the use of five short motives that are repeated – or "retweeted" – throughout the music. Perhaps the most obscure reference is the fact that each of these five motives also represents a group of characters from a tweet *about Twitter*:

The world tweets in silence, yet billions attempt to listen to this utterly nonsensical and noiseless cacophony that sums our daily routine.

This tweet was "translated" into music, with the three most common letters (T, E, and S) each receiving their own motive. The next four common letters (I, N, O, L) share a single motive, and the remaining letters in the tweet share a motive as well. This translation created a musical thread that can be traced through the entire work. Thus the tweet is omnipresent, at times in the background, but never disappearing entirely. Composed for the University of Las Vega, Nevada Wind Ensemble, Thomas G. Leslie, director.

Kenneth D. Froelich was born in Chester, PA and raised in San Diego, CA. He received his Bachelor of Music degree from the University of Southern California, and both his Master of Music degree and Doctor of Music degree from Indiana University. His principal composition teachers include Claude Baker, Don Freund, Sven-David Sandstram, Eugene O'Brien, and Donald Crockett. Kenneth has received several national awards and recognitions for his compositions from ASCAP, the National Association of Composers/USA, the California Association of Professional Music Teachers (in conjunction with MTNA), the New York Youth Symphony, the American Composers Orchestra, the Indianapolis Symphony Orchestra, the Society of Composers, Inc., and IDEAS (Interactive Digital Environments Arts and Storytelling).

Kenneth currently lives in Fresno, CA with his wife Jennifer, where he is Assistant Professor in Music Composition at California State University, Fresno. Prior to his appointment at CSUF, Kenneth taught at Ball State University in Muncie, IN, and at the Sewanee Summer Music Festival in Sewanee, TN. Notes from score, Kenneth D. Froelich, 2012.

David Shaffer has a wide-ranging and highly successful career as a composer with over 350 compositions and arrangements in print, as an in-demand conductor for new music reading clinics, music festivals and music education seminars, and as a music educator and director of bands at public school and university levels. High compositions are performed around the world at concerts, clinics, and music festivals and have been placed on contest required-performance lists in the United States, Canada, Europe, Australia, and Asia. Mr. Shaffer has been the recipient of the ACAP Standard Award in Music Composition for eighteen years.

"In 1988 I was commissioned by the Greater Cincinnati Bicentennial Commission to write a fanfare to herald numerous events planned for the celebration of the city's 200th birthday. The resulting 40-second work was played in parades and at special events by a 36-member-strong group of select high school trumpeters playing herald trumpets created for the occasion. The ensemble, The Greater Cincinnati Bicentennial Herald Trumpet Ensemble, was organized, led, trained and conducted by James Olcott. When asked by Jim to write for the OITG Fanfare Project, I immediately thought back to that fanfare and have based the *Cincinnati Fanfare* on its principal theme. The piece is rousing and direct in the John Williams tradition in which tempo, firm and clean articulation, and dynamic contrasts are paramount to the success of its performance." Notes from David Shaffer.

I wrote the theme of *Salmo Della Rinascita* while traveling with my family on a train from Venice to Milan, the final leg of our tour of Italy. Certainly, the title of the work reflects Italian influence within its subject: *psalm* or *song of revival*. The notion of revival or rebirth ('rinascita') that will engender new condition and atmosphere of operation is definitely not new, but it has, nonetheless, been an inspiration upon which I have contemplated for a considerable time. Although it is not intended to be overly programmatic, the composition incorporates a palette to help convey an intimation of the indefectible: revival or rebirth that lawfully and universally ushers in relational realignment and healing among people, justice and, ultimately, prosperity. Given this, I cannot think of a better pairing of the main musical theme of *Salmo Della Rinascita* than with the precept and promise found in the Italian biblical text of 2 Chronache 7:14 (2 Chronicles 7:14): "*Se il mio popolo, sul quale è invocato il mio nome, si umilia, prega, cerca la mia faccia e si converte dalle sue vie malvage, Io lo esaudirò dal cielo, gli perdonerò i suoi peccati, e guarirò il suo paese.*" Anthony LaBounty is Associate Professor and Associate Director of Bands at the University of Nevada, Las Vegas. Notes from composer, Anthony LaBounty, 2012.

University of Nevada, Las Vegas professor, **Diego Vega**, is an internationally acclaimed Colombian composer. Vega's *Suite para Cuarteto de Maderas* is a piece for four woodwind instruments, flute, clarinet, oboe, and bassoon. It is a suite based on Colombian dances consisting of five movements. The inner movements, two and four, act as interludes between the first, third, and fifth movements to create an arch form.

The first movement *Obertura* features a fast dance. The movement uses several metric modulations that portray different moods through the tempo. *Pasillo lento* is a dance that in the 19th century was based on the Austrian Waltz, however, the tempo and rhythmic style began to change and become its own entity. In the third movement, *Danza-Cumbia* incorporates rhythms and characteristics of several different cultures. These can be heard in the changes in the melody and meter. The fourth movement *Bambuco* is a folk dance of Colombia and has become a characteristic dance from this area. This movement like the second is in triple meter and features singing melodies passed among the four instruments. *Mapalé*, the final movement is a very fast dance that uses driving rhythms to create forward motion that ends the piece with all four instruments on octave C-sharps.

Silvestre Revueltas said about *Ventanas* (Windows) "with typically malicious wit, "When I composed the music I may have intended to convey a definite idea. Now that several months have elapsed, I no longer recall what it was." Taken on its own, the ten-minute tone poem begins with great dissonance, especially in the eruptions from the brass section. Percussion and strings churn beneath further brass outbursts, until the woodwinds are allowed their quiet moment of meditative, serpentine melodies. Strife returns in an almost militaristic manner, but gives way briefly to tender utterances from the woodwinds, suggesting fragments of a Mexican folk song. Raucousness comes back, this time more blustering than menacing. New lyrical material appears in the winds, only to be muscled out by loud, polytonal chants from the whole orchestra. It's all brought to a sudden end by a series of quick, brutal chords." To add to the enigma, the inspiration for *Ventanas* remains unknown. Notes from "Ventanas," Southern Music Publishing, 1970.

UNIVERSITY BAND STAFF

Thomas G. Leslie, Director of Bands
Anthony LaBounty, Associate Director of Bands
Dr. Zane Douglass, Visiting Instructor of Conducting

LIBRARIANS

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Ashlea Sheridan
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Allan Ginsberg

Defined by *The Easterner* as having, "wonderful vibrato and range of motion," and "astounding technical skill," **Donald Malpass** has performed across the United States. He has played under the batons of both Anshel Brusilow and Gunther Schuller as principal flutist of the University of North Texas and Eastern Washington University symphony orchestras. Upon graduating with a masters degree from UNT, Donald was accepted as a doctoral student to the University of Nevada, Las Vegas. He has been principal flute of the UNLV Wind Orchestra since 2009. In addition, he has won numerous gold and silver medals from MusicFest Northwest. With the Spokane Civic Theatre and Coeur d'Alene Summer Theatre, Donald has performed *Beauty and the Beast*, *The King and I*, *Carousel*, *My Fair Lady*, among others. As an active music theatre musician, Donald frequently performs on the flute, piccolo, recorder, and accordion. Donald is currently completing his doctorate while teaching at the Las Vegas Academy, New York Academy, and Shadow Ridge High School. Donald gives regular recitals and masterclasses in Las Vegas and recently performed with singer and songwriter Natalie Merchant.

Recognized for a fresh, interpretative style among collegiate wind orchestras, **Thomas Leslie** and the UNLV Wind Orchestra continue to excel in their commitment to commission new works by the next generation of the world's finest young composers. This ensemble, under Professor Leslie's baton, has premiered numerous pieces commissioned by UNLV, Professor Leslie and the Wind Orchestra. Professor Leslie has conducted, and recorded sixteen compact disc recordings with the UNLV Wind Orchestra. They are: 1994 – *The UNLV Wind Symphony*; *Ghost Train*; *Gawd\$illa Eats Las Vegas*; *It Takes a Village*; *Monkey*; *No Mo' Chalumeau*, and *Chunk* (all title tracks commissioned by Thomas Leslie), *BCM... Saves the World*, *Bandanna*, the complete Daron Hagen opera, *3 Steps Forward*, the premiere disc in the new *UNLV Wind Orchestra Series* for Klavier Recordings, *Spiritual Planet*, *4 Flew Over the Horner's Nest*, *The Quest*, *Vegas Maximus*, *Concerto for Marienthal*, *Marquee Mojo*, and *Lost Vegas*, the newest release in the collection. All of these recordings have received noteworthy acclaim in professional journals in addition to high praise from colleagues throughout the world.

An adjudicator and conductor throughout the United States, Professor Leslie has also been invited to conduct performances and clinics internationally in Australia, Ireland, Japan, England, Scotland, France, Switzerland, Austria, Germany, and Canada. Under his direction, the UNLV Wind Orchestra has appeared as an invited performing group at the College Band Directors National Association Conference in March 1994, the Music Educators National Conference Biennial Convention in April 1998, the American Bandmasters Association National Convention in March 2001, and numerous state music educator conferences. The UNLV Wind Orchestra performed as the featured ensemble at the Hokkaido Band Association Clinic in Sapporo, Japan, in May 2002, and was featured in multiple performance tour at the *La Croix Valmer International Music Festival* in St. Tropez, France in June 2005. Professor Leslie is the founder and Musical Director for the *Las Vegas Youth Wind Orchestra*, an honor ensemble comprised of Las Vegas' most accomplished wind and percussion musicians. The UNLV College of Fine Arts awarded Professor Leslie the CFA Teacher of the Year Award in 2006.

Thomas Leslie received degrees in Music Education from The University of Iowa and Indiana State University. Elected earlier this year, Professor Leslie is currently serving office as the 75th President of the prestigious American Bandmasters Association. He was originally inducted to membership in 1997 and he hosted the National Convention of this very distinguished group in Las Vegas in March 2001. He continues to be a long-standing member of the College Band Directors National Association, and has served as Western Division Chair for the National Band Association. Professor Leslie currently serves on the Board of Directors for the John Philip Sousa Foundation.

Dr. Zane Douglass is in his second year as Visiting Instructor of Conducting at UNLV. His duties at UNLV include teaching Graduate and Undergraduate Conducting, the UNLV Brass Ensemble; and assisting with the Wind Orchestra, Community Band, Symphonic Winds, 'Star of Nevada', and UNLV Basketball Pep Band. Prior to returning to UNLV, Dr. Douglass was Director of Bands and Low Brass Studies at Montana State University in Bozeman, Montana. He was Conductor and Music Director for the Montana State Wind Symphony, and directed the "Spirit of the West" Marching and Pep Band. He taught courses in Music Education, Brass Pedagogy, Conducting and Graduate Theory and History, and coordinated and taught the Trombone/Euphonium/Tuba studio. During his tenure at Montana State University, the 'Spirit of the West' doubled in enrollment, and the low brass studio enrollment increased three-fold. Students from Dr. Douglass's studio have been selected to perform in various clinics and honor groups, including the Rafael Mendez Institute and the American Intercollegiate Wind Ensemble. Dr. Douglass has diverse professional experience as a conductor and music educator, conducting symphony orchestras, wind orchestras, choirs, brass ensembles, chamber ensembles and percussion ensembles. Active as a conductor and clinician, Dr. Douglass has given clinics and performances throughout the country, has served as guest conductor for the Lake Charles (Louisiana) Symphony Orchestra, and is currently principal trombone with the Bozeman Symphony, the Montana Ballet Orchestra, and performs in the Intermountain Opera Orchestra. His 2007 performance of Keith Gates' An American Requiem with the Voices of London has aired numerous times on Louisiana Public Television. He has guest conducted at the Louisiana Music Educators State Conference, the College Band Directors National Association bi-annual conference, and has presented at the Montana Music Educators Conference and the Montana Bandmasters symposium. Dr. Douglass has attended numerous clinics and seminars hosted by various conductors throughout the country, including a session with former conductor and concertmaster of the New York Philharmonic, Michael Gilbert. Dr. Douglass is committed to enhancing the image of the wind band as a means of artistic expression through creative programming, discovering and commissioning new works of artistic merit, transcribing quality orchestral repertoire, and unique musical interpretation.

UNLV WIND ORCHESTRA

Flute/Piccolo

Carmella Cao^ Reno, NV
Brandon Denman Las Vegas, NV
Donald Malpass^^ Cheney, WA
Jamie Leigh O'Neil Scotch Plains, NJ
Kaitlyn Zigterman Aurora, IL

Oboe

Chris Fujiwara* Honolulu, HI
Alexandra Gilroy^^ Clovis, CA
Ben Serna-Grey Vancouver, WA

Bassoon

Kim Kehau Chai II* Sapulpa, OK
Ashlea Sheridan^ Newman, CA

Contrabassoon

Brock Norred Las Vegas, NV

B-Flat Clarinet

Jonathan Cannon Bountiful, UT
Jennifer Iles^^ Denton, TX
Jason Manalo Corona, CA
Isaiah Pickney Las Vegas, NV
Guillermo Ramasasa Las Vegas, NV
Audrey Wood Lehi, UT
Erin Vander Wyst^ Appleton, WI
Tallyn Wesner Socorro, NM

Bass Clarinet

Jordan Mathisen^ Chicago, IL

Contra Alto Clarinet

Gizmo Hall Las Vegas, NV

Contra Bass Clarinet

Brian Murphy Campbellford, ON

Alto Saxophone

Patrick Garcia^ Las Vegas, NV
Emilio Rivera San Pedro, CA

Tenor Saxophone

Brandon Taylor Las Vegas, NV

Baritone Saxophone

Nicholas Mahe Salt Lake City, UT

Trumpet

Justin Bland^^ Clinton, MD
Dumitru Cernei^^ Nisporeni, Moldova
Owens Edge Las Vegas, NV
Micah Holt Colorado Springs, CO
Jorge Machain Lazaro Cardenas, Mexico
Richard Paugh Wichita, KS

Horn

Tom Frauenshuh Tampa, FL
Chris Golden^ Fresno, CA
Jon Holloway* Carson City, NV
Michael Manley Las Vegas, NV

Trombone

Keith Larsen^^ Denver, CO
Bowen Gass Las Vegas, NV

Bass Trombone

Paul Olesuk^ Hampden, MA

Euphonium

Sara Shaw Las Vegas, NV
K.C. Singer* Las Vegas, NV

Tuba

Garrison Gillham Broken Arrow, OK
Daniel Uhrich* Henderson, NV

Cello

Dominique Jackson Las Vegas, NV

Double Bass

Hayden Bryant Logandale, NV
Tim Harpster Lincoln, NE

Timpani

Kyle Bissantz Wichita, KS

Percussion

Max Feld Oceanside, NY
A.J. Merlino^^ West Long Branch, NJ
Luigi Ng Quezon City, Philippines
Michael Smith ^Bismarck, ND
Alex Tomlinson Broken Arrow, OK
Ryan Harrison Adelaide, AUS

*Principal

^Graduate Teaching Assistant